

Grand Finale II.

SCENE II. An avenue to the City of Thebes.

In front, a clump of Palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy: At back, triumphal arch. The stage is crowded with people.

Allegro maestoso. (♩ = 100)

Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aida and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.

SOPRANO I.

a tempo come prima.

Chorus of People.

Gloria all' E-git-to, ad I - si - de che il sa - ero suol pro - teg - ge! Al
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

SOPRANO II.

Gloria all' E-git-to, ad I - si - de che il sa - ero suol pro - teg - ge! Al
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

TENOR.

Gloria all' E-git-to, ad I - si - de che il sa - ero suol pro - teg - ge! Al
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

BASS.

Gloria all' E-git-to, ad I - si - de che il sa - ero suol pro - teg - ge! Al
 Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

ff a tempo come prima.

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas - ter

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

pesante e stent.

ge in - ni fe - sto - si al - ziam!
ter Raise we our fest - al song!

Glo - ria!
Glo - ry!

ge in - ni fe - sto - si al - ziam!
ter Raise we our fest - al song!

pesante e stent.

in - ni fe - sto - si al - ziam!
Raise we our fest - al song!

Glo - ria!
Glo - ry!

ge in - ni fe - sto - si al - ziam!
ter Raise we our fest - al song!

Glo - ria!
Glo - ry!

pesanti. *mf*

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria al Re! Glo - ria, glo -
 Glo - ry, oh King! Glo - ry, glo -

Glo - ria,
 Glo - ry, glo - ria,
 glo - ry, glo - ry,

Glo - ria al Re! Glo - ria,
 Glo - ry, oh King! Glo - ry, glo - ria,
 glo - ry, glo - ry,

Glo - ria,
 Glo - ry, glo - ria,
 glo - ry, glo - ry,

cresc. e stringendo a poco

ria, glo - ria! In - ni al - ziam, in - ni al - ziam! Glo -
 ry, glo - ry! Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

a poco

ria al Re! In - ni fe - sto - si, fe - sto - si al
 ry, oh King! Our fes - tal song, raise we our fes - tal

ria al Re! In - ni fe - sto - si al
 ry, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al
 - ry, oh King, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - si al
 - ry, oh King, oh King! Raise we our song, our fes - tal

*tornando come prima
cantabile*

ziam! S'in - trec - ei il lo - to al lau - ro sul
 song! SOPRANI SOLI. The lau - rel with the lo - tus bound the

ziam! S'in - trec - ei il lo - to al lau - ro sul
 song! The lau - rel with the lo - tus bound the

ziam!
 song!

ziam!
 song!

tornando al I. tempo

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,
 vin - ci - to - ri!
 brows en - wreath - ing!

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,

sten - da sull' ar - mi un vell! Dan - ziam. _____ fanciulle e - gi - zie, le
 Veil warlike arms from sight. Ye sons _____ of Egypt dance a - round, And

sten - da sull' ar - mi un vell! Danziam, fan - ciul - le e - gi - zie,
 Veil warlike arms from sight. Ye sons of E - gypt danc - ing,

mi - sti - che ca - ro - - le, co - me d'in - tor - no al
 sing your mys - tic prais - es, As round the sun in

le mi - sti - che ca - ro - le, co - me d'in -
 Now sing your mys - tic prais - es, As round the

so - - - le dan - za - no gli a - stri in ciel.
 maz - - - es Dance all the stars in de - light.

tor - no al so - le dan - za - no gli a - stri in ciel.
 sun in maz - es Danc - ing the stars de - light.

Chorus of Priests.

TENOR I.

TENOR II.

BASS I.

BASS II.

Del - la vit -
 Un - to the

Del - la vit - to - ria a - gl'ar - bi - tri su - pre - mi il
 Un - to the pow - er, war's is - sue dread de - cid - ing,

to - ria a - gl'ar - bi - tri su - pre - mi il
 pow - er, war's is - sue dread de - cid - ing, our

Del - la vit -
 Un - to the

guar - do er ge te,
 Our glanc - es raise we;

Gra - zie a - gli
 Thank we our
 guar - do er - ge
 glanc - es up - raise
 te,
 we,
 to - ria a - gl'ar - bi - tri su - pre - mi il
 pow - er, war's is - sue dread de - cid - ing, Our
 gra - zie a - gli Dei ren - de - te nel for - tu -
 Thank we our gods, and praise we On this tri -

Dei ren - de - te nel
 gods and praise we on
 gra - zie a - gli Dei ren - de - te nel for - tu -
 Thank we our gods, and praise we on this tri -
 guar - do il guar - do er - get te, gra - zie ren - de - te
 glanc - es, our glanc - es raise we; Thank we and praise we
 na - to di, gra - zie a - gli Dei, gra - zie ren - de - te nel
 umphant day, Thank we our gods, thank we and praise we on

Chorus of People.

SOPRANO I. *ff*
 Co - me d'in - tor - no al
 As round the Sun in

SOPRANO II. *ff*
 Co - me d'in - tor - no al
 As round the Sun in

TENOR. *ff*
 In ni - fe -
 Raise we - our

BASS. *ff*
 In - ni fe -
 Raise we our

Chorus of Priests.

ff
 for - tu - na - to di, gra - zie a - gli
 this tri - um - phant day, thank we the

ff
 na - to di, gra - zie a - gli
 um - phant day, thank we the

ff
 nel for - tu - na - to di, gra - zie a - gli
 On this tri - um - phant day, thank we the

ff
 for - tu - na - to di, gra - zie a - gli
 this tri - um - phant day, thank we the

ff

so - - le dan-za-no gli a-stri in ciel!
 maz - - es Dance all the stars in de-light!

so - - le dan-za-no gli a-stri in ciel!
 maz - - es Dance all the stars in de-light!

sto-si alziam al Re, al - zia - mo al Re.
 fes - tal song, Raise we our song to the King.

sto-si alziam al Re, al - zia - mo al Re.
 fes - tal song, Raise we our song to the King.

Dei ren-de - te nel for-tu-na-to di.
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
 gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
 gods and praise we On this tri-umphant day.

(The Egyptian troops, preceded by trumpets, defile before the King.)

mf

Verdi — Aida, Act II

First system of musical notation, featuring a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a triplet in the bass line.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with triplets in both the treble and bass staves.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part includes a *p* (piano) dynamic marking and a triplet in the bass line.

Fourth system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a triplet in the bass line.

Fifth system of musical notation, showing the vocal line and piano accompaniment. The piano part includes *ff* (fortissimo) and *mf* (mezzo-forte) dynamic markings.

Sixth system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with triplets in both the treble and bass staves.

The first five systems of the score are piano accompaniment for a vocal line. Each system consists of a grand staff with a treble and bass clef. The music is in a minor key with a key signature of two flats. The first system features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues with similar rhythmic patterns. The third system includes a fermata over a note in the right hand. The fourth system has a fermata over a note in the right hand. The fifth system includes a *cresc. b2* marking and a fermata over a note in the right hand.

Ballabile.
Più mosso. (♩ = 144)

The last two systems of the score are piano accompaniment for a dance. Each system consists of a grand staff with a treble and bass clef. The music is in a minor key with a key signature of two flats. The first system includes a *p staccato* marking. The second system includes a descriptive note in parentheses: (A group of dancing-girls appears, bringing the spoils of the conquered). The music is characterized by a steady eighth-note accompaniment in both hands.

Verdi — Aida, Act II

This page of musical score for Verdi's *Aida*, Act II, consists of seven systems of piano accompaniment. Each system is written for a grand piano, with a treble and bass clef staff. The music is in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score includes various dynamic markings: *mf* (mezzo-forte) in the first system, *pp* (pianissimo) in the second and fifth systems, and *ff* (fortissimo) in the third system. There are also several instances of *ff* in the sixth and seventh systems. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accents or slurs. The bass line often features triplet markings (indicated by a '3' over the notes) and a steady eighth-note accompaniment. The treble line is more melodic, with frequent sixteenth-note passages and some triplet figures. The overall texture is dense and rhythmic, typical of Verdi's piano accompaniment in this opera.

Verdi Aida, Act II

First system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes dynamic markings such as *tr* (trills) and *f* (forte).

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, featuring a *f* (forte) dynamic marking and various articulation marks.

Fourth system of musical notation, including a *pp* (pianissimo) dynamic marking and a *tr* (trill) marking.

Fifth system of musical notation, showing a continuation of the melodic and harmonic lines.

Sixth system of musical notation, featuring dynamic markings *pp*, *f*, *p*, *f*, *p*, *f*, and *pp* across the system.

Verdi — Aida, Act II

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern with many sixteenth notes, starting with a forte (*fz*) dynamic and moving to piano (*p*). The left hand (bass clef) plays a steady eighth-note accompaniment, ending with a piano (*p*) dynamic.

Second system of musical notation. The right hand features a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand continues with eighth-note accompaniment. The dynamic is marked *pp* (pianissimo).

Third system of musical notation. The right hand has a melodic line with slurs and accents, marked *mf* (mezzo-forte). The left hand has a bass line with slurs and accents.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, marked *ff* (fortissimo). The left hand has a bass line with slurs and accents, ending with a piano (*p*) dynamic.

Fifth system of musical notation. The right hand features a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand continues with eighth-note accompaniment. The dynamic is marked *pp* (pianissimo).

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, marked *mf* (mezzo-forte). The left hand has a bass line with slurs and accents, ending with a fortissimo (*ff*) dynamic.

Verdi Aida, Act II

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. It includes various rhythmic values and dynamic markings such as *f*.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *m.s.* (mezzo-soprano).

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *ff*.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *pp* and *ff*.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ppp*.

First system of a piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of a piano accompaniment. The right hand continues the melodic line with chords, and the left hand maintains the rhythmic accompaniment.

Third system of a piano accompaniment. It includes dynamic markings: *ff* in the right hand, *pppp* in the right hand, and *pp* in the left hand. A first ending bracket labeled '8' spans the final two measures of the system.

Fourth system of a piano accompaniment. It begins with a first ending bracket labeled '8' over the first two measures. The right hand has a melodic line with chords, and the left hand has a rhythmic accompaniment. A dynamic marking of *pp* is present in the left hand.

Fifth system of a piano accompaniment. It includes dynamic markings: *f* in the right hand and *ff* in the right hand. A first ending bracket labeled '8' spans the first two measures of the system.

Verdi — Aida, Act II

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties. The lower staff (bass clef) contains a bass line with slurs and ties. The dynamic marking *ff* is present in both staves.

Second system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties. The dynamic marking *m.s.* is present in the lower staff.

Third system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with slurs and ties.

Verdi Aida, Act II

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats and a 2/4 time signature. The right hand contains complex chordal textures with many beamed notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features melodic lines with slurs and ornaments, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, showing further development of the musical themes. The right hand has dense chordal passages, and the left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, featuring more intricate right-hand passages with slurs and dynamic markings like *f* and *v*. The left hand accompaniment remains consistent.

Fifth system of musical notation, concluding the page with rhythmic patterns in both hands, including *v* markings in the right hand.

Verdi Aida, Act II

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a *pp* dynamic marking in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

Third system of musical notation, including a *pp* dynamic marking in the second measure.

Fourth system of musical notation, characterized by chords and a *fz* dynamic marking in the first measure, followed by *p* and *pp* markings in subsequent measures.

Fifth system of musical notation, featuring a *fz* dynamic marking in the first measure and a *staccato e pp* marking in the final measure.

Verdi — Aida, Act II

First system of the musical score. The right hand (treble clef) features a continuous eighth-note accompaniment. The left hand (bass clef) has a melodic line with a long slur across the first two measures.

Second system of the musical score. The right hand continues with eighth-note accompaniment. The left hand features a triplet of eighth notes in the first measure, marked *mf*, followed by a melodic line with slurs.

Third system of the musical score. The right hand continues with eighth-note accompaniment. The left hand features a triplet of eighth notes in the first measure, marked *pp*, followed by a melodic line with slurs.

Fourth system of the musical score. The right hand continues with eighth-note accompaniment. The left hand features a melodic line with slurs, marked *ff* in the third measure.

Fifth system of the musical score. The right hand features a complex, rapid sixteenth-note passage. The left hand has a melodic line with slurs and a final cadence.

(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

Tempo I.

Chorus of People.

SOPRANO I.
 Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
 Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

SOPRANO II.
 Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
 Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

TENOR.
 Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
 Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

BASS.
 Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
 Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

Chorus of Priests.

TENOR I.
 A - gliar - bi - tri su - premi
 To pow - ers war de - ciding

TENOR II.
 A - gliar - bi - tri su - premi
 To pow - ers war de - ciding

BASS I.
 A - gliar - bi - tri su - premi
 To pow - ers war de - ciding

BASS II.
 A - gliar - bi - tri su - premi
 To pow - ers war de - ciding

Tempo I.

ff grandioso

Verdi — Aida, Act II

The image shows a page of a musical score for Verdi's Aida, Act II. It consists of three systems of music. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: "noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e - ours; Green bays and fra - grant flow - ers, Green bays and fra - grant". The second system also has four staves with the same vocal parts and bass staff, with lyrics: "il guar - do er - ge - te, our glanc - es raise we,". The third system has two staves: a grand staff (treble and bass clef) for piano accompaniment. The lyrics "il guar - do er - ge - te, our glanc - es raise we," are written below the piano part. The piano part includes dynamic markings like *ff* and *rit.*

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,

il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,

ff
rit.

Più animato.

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

il guar - do er - ge - te;
 Our glanc - es raise we;

il guar - do er - ge - te;
 Our glanc - es raise we;

il guar - do er - ge - te;
 Our glanc - es raise we;

il guar - do er - ge - te;
 Our glanc - es raise we;

Più animato. (♩ = 132)

mf

Priests.

gra - zie a - gli Dei, Thank we our gods,	a - gli Dei ren - thank our gods and
gra - zie a - gli Dei, Thank we our gods,	a - gli Dei ren - thank our gods and
gra - zie a - gli Dei, Thank we our gods,	a - gli Dei ren - thank our gods and

de - te nel for - tu - na - to di. praise we On this tri - um - phant day.	de - te nel for - tu - na - to di. praise we On this tri - um - phant day.
de - te praise we	nel for - tu - na - to On this tri - um - phant

People.

Vie - ni, o guerrier, vie - ni a gio - ir, a — gio - ir con noi, o — guer -
 Hith - er, glorious band, min - gle your joy, mingle your joy with ours, hith - er ad -

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Priests.

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

di. Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 day. Thank we, thank we, thank we, thank we our

ff stent.

rier, vie - ni o guer-rier, vance, oh glo - rious band,	Min -	nie - ni a - gio - ir con noi, vie - ni, gle - your joy with ours, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - er, vie - ni, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - er, vie - ni, hith - er,
rier, glo - ria al guer-rier, yours, glo - ry be yours,	hith -	nie - er, o guer-rier, vie - ni, glorious band, hith - er,
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	de - te, gra - zie praise we, thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	de - te, gra - zie praise we, thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	de - te, gra - zie praise we, thank our
Dei, gra - zie a - gli gods, thank we our	Dei ren - gods, and	de - te, gra - zie praise we, thank our

ff stent.

ritenuto come prima

vie - ni, hith - er, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con Mingle your joy, your
 o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con Mingle your joy, your
 o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con Mingle your joy, your
 o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con Mingle your joy, your

a - gli De - i, gods and praise we,
 a - gli De - i, gods and praise we,
 a - gli De - i, gods and praise we,
 a - gli De - i, gods and praise we,

ff riten. come prima

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

no - i, sul pas - so de - g'le - ro - ii. lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on - their

ff gra-zie a-gli Dei,
 thank we our gods,

ff gra-zie a-gli Dei,
 thank we our gods,

ff gra-zie a-gli Dei,
 thank we our gods,

This system contains the first four staves of the musical score. The top three staves are vocal parts, each with the lyrics: "siam. path. Vie - ni, o guer - rie - o, Hith - er ad - vance, glo - rious band, vie - ni a gio - ir con Min - gle your joy with". The bottom staff is a bass line. The music is in a key with two flats and a 4/4 time signature.

This system contains the next four staves of the musical score. The top three staves are vocal parts, each with the lyrics: "gra - zie a - gli Dei, thank we our gods, gra - zie a - gli Dei gods". The bottom staff is a bass line. The music continues with the same key and time signature.

This system shows the piano accompaniment for the second system of the score. It consists of two staves: a right-hand part with chords and a left-hand part with a rhythmic accompaniment. The music is in the same key and time signature as the vocal parts.

Verdi — Aida, Act II

noi; sul pas-so de-gle - ro - - i i lauri, i fior_ ver -
 ours; Green bays and fragrant flow - ers We'll scatter their path a -

noi; sul pas-so de-gle - roi - i lauri, i fior_ ver -
 ours; Green bays and fragrant flow - ers Scatter their path a -

ren - de - te, grazie a - gli Dei ren - de - te,
 and praise we, yes, thank our gods and praise we,

(Enter Radamès under a canopy carried by twelve officers.)

Più animato.

	siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
	siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
	siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -

	gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and
	gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and
	gra - zie a - gli thank we our	De - i ren - de - te, gods, thank and	praise we,	gra - zie ren - thank we and

Più animato. (♩ = 132.)

ria!
ry!

glo - -
glo - -

ria, glo - -
ry, glo - -

ria al-l'E-git-to, glo - -
ry to E-gypt, glo - -

de - te nel for - tu - na - to di, gra - zia a - gli
praise we on this tri - um - phant day, thank we our

de - te nel for - tu - na - to di, gra - zia a - gli
praise we on this tri - um - phant day, thank we our

The musical score consists of two systems of vocal parts and piano accompaniment. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the first system are: "ria, glo - ria al - l'E - git - to, glo - - - - - ria, glo - - - - -
ry, glo - ry to E - gypt, glo - - - - - ry, glo - - - - -". The second system features four vocal staves and a piano accompaniment. The lyrics for the second system are: "Dei, gods, gra - zia a - gli Dei, gra
thank we our gods, thank - - - - -". The piano accompaniment is written for the right and left hands, featuring a complex rhythmic pattern with many sixteenth notes.

glo - ria, glo - ria, glo -
glo - ry, glo - ry, glo -

ria, glo - ria, glo -
ry, glo - ry, glo -

- - - - - ria, glo -
- - - - - ry, glo -

zie a - gli
we our

zie, gra - zie ren - de - te a - gli
we, thank we and praise we our

zie, gra - zie ren - de - te a - gli
we, thank we and praise we our

zie, gra - zie ren - de - te a - gli
we, thank we and praise we our

(The King descends from the throne to embrace Radamès.)

fff

rial ry! glo - rial ry!
 rial ry! glo - rial ry!
 rial ry! glo - rial ry!
 rial ry! glo - rial ry!

Dei, gra - zie, gra - zie a - gli Dei!
 gods, thank we, praise we our gods!

fff